TDR Volume 32 Index

T117: vol. 32, no. 1 (Spring 1988)
T118: vol. 32, no. 2 (Summer 1988)
T119: vol. 32, no. 3 (Fall 1988)
T120: vol. 32, no. 4 (Winter 1988)

By Author

ANDERSON, Douglas	The Dream Machine: Thirty Years of New Play Development in America	3:55–84
ARNOLDI, Mary Jo	Playing the Puppets: Innovation and Rivalry in Bamana Youth Theatre of Mali	2:65–82
AUSLANDER, Philip	Debating "Ways of Speaking, Loci of Cognition" (Comment)	2:4–13
AUSLANDER, Philip	Embodiment: The Politics of Postmodern Dance (Book Review of Susan Foster's *Reading Dancing*)	4:7–23
AUSTIN, Addell	Catalog of American Black Theatre Companies	3:95–98
AUSTIN, Addell	The Present State of the Black Theatre	3:85–100
BARBA, Eugenio	Editors' Choice: Books We Recommend	2:21–24
BARBA, Eugenio	Eugenio Barba to Phillip Zarrilli (Letter)	3:7–14
BARBA, Eugenio	Eurasian Theatre	3:126–30
BIRRINGER, Johannes	Debating "Ways of Speaking, Loci of Cognition" (Comment)	2:4–13
BELL, John	Debating "Ways of Speaking, Loci of Cognition" (Comment)	2:4–13
BOVIN, Mette	Provocation Anthropology: Bartering Performance in Africa	1:21–41
BOYCE, Johanna	Movement and Gender: A Roundtable Discussion	4:82–101
BURNHAM, Linda Frye	Editors' Choice: Books We Recommend	2:21–24

CHAPPLE, Eliot D.	Expressive Movement and Performance: Toward a Unifying Theory	4:53–79
CIREN, Xiaozhaxi	Tibetan Opera Music and Dance from Lhasa (Interview)	3:131–40
CONQUERGOOD, Dwight	Health Theatre in a Hmong Refugee Camp	3:174–208
CORSETTI, Georgio Barberio	In Search of Lost Stories: Italian Performance in the Mid–'80s (Interview)	3:109–25
CROW, Brian K.	Conversational Performance and the Performance of Conversation	3:23–54
DALY, Ann	Editors' Choice: Books We Recommend	2:21–24
DALY, Ann	Movement Analysis: Piecing Together the Puzzle	4:40–52
DALY, Ann	Movement and Gender: A Roundtable Discussion	4:82–101
DAVIS, Martha	Expressive Movement and Performance: Toward a Unifying Theory	4:53–79
DAVIS, R.G.	Friends of Fo (Letter)	3:16–18
DIAMOND, Elin	Brechtian Theory/Feminist Theory: Toward a Gestic Feminist Criticism	1:82–94
DREWAL, Henry John	Performing the Other: Mami Wata Worship in West Africa	2:160–85
DREWAL, Margaret Thompson	Ritual Performance in Africa Today	2:25–30
DUOJI, Dacidan	Tibetan Opera Music and Dance from Lhasa (Interview)	3:131–40
EKMAN, Paul	What Interests Me About Performance	4:80–81
van ERVEN, Eugène	Resistance Theatre in South Korea: Above and Underground	3:156–73
FINLEY, Karen	*The Constant State of Desire* (Script)	1:139–51
FLUECKIGER, Joyce Burkhalter	"He Should Have Worn a Sari": A "Failed" Performance of a Central Indian Oral Epic	1:159–69
FOLEY, Kathy	Tibetan Opera Music and Dance from Lhasa (Interview)	3:131–40
JABLONKO, Allison	An Experiment in Looking: Reexamining the Process of Observation	4:148–63

JENKINS, Ron	Friends of Fo (Letter)	3:16–19
JONES, Bill T.	Movement and Gender: A Roundtable Discussion	4:82–101
JULES-ROSETTE, Bennetta	Prophetic Performances: Apostolic Prophecy as Social Drama	2:140–59
KAGAN, Elizabeth	An Experiment in Looking: Reexamining the Process of Observation	4:148–63
KAGAN, Elizabeth	The Body Electronic: Aerobic Exercise on Video	4:164–80
KARTER, M. Joshua	Tibetan Opera Music and Dance from Lhasa (Interview)	3:131–40
KISLIUK, Michelle	"A Special Kind of Courtesy": Action at a Bluegrass Festival Jam Session	3:141–55
KURYLUK, Ewa	The Fragile World of the Papiertheater	3:101–08
LABRENZ, Ted	II Festival Latinoamericano de Teatro (Corrected Version)	1:191–204
LAMP, Frederick	An Opera of the West African Bondo	2:83–101
LAMPE, Eelka	Rachel Rosenthal Creating Her Selves	1:170–90
LIPPARD, Lucy R.	Lacy: Some of Her Own Medicine	1:71–76
MACDOUGALL, Jill	Le Festival de Théâtre des Amériques (Report)	1:9–19
MAHAPATRA, Kelucharan	Collaborating on Odissi (Interview)	1:128–38
MANNING, Susan	Modernist Dogma and Post-modern Rhetoric (Response to Sally Banes' *Terpsichore in Sneakers*)	4:32–39
MARTIN, Carol	Editors' Choice: Books We Recommend	2:21–24
MARTIN, Carol	Movement and Gender: A Roundtable Discussion	4:82–101
MATONE, Mario	In Search of Lost Stories: Italian Performance in the Mid-'80s (Interview)	3:109–25
MEDURI, Avanthi	More Aftermath After Peter Brook (Letter)	2:14–19
MORSE, Margaret	The Body Electronic: Aerobic Exercise on Video	4:164–80

NEFF, Deborah	More Aftermath After Peter Brook (Letter)	2:14–19
NESS, Sally Ann	Understanding Cultural Performance: *Trobriand Cricket*	4:135–47
NEVADOMSKY, Joseph	The Initiation of a Priestess: Performance and Imagery in Olokun Ritual	2:186–207
NOVACK, Cynthia J.	Contact Improvisation: A Photo Essay and Summary Movement Analysis	4:120–34
NOVACK, Cynthia J.	Looking at Movement as Culture: Contact Improvisation to Disco	4:102–19
NUNLEY, John	Purity and Pollution in Freetown Masked Performance	2:102–22
OSITOLA, Kolawole	On Ritual Performance: A Practitioner's View	2:31–41
OTTENBERG, Simon	The Bride Comes to the Groom: Ritual and Drama in Limba Weddings	2:42–64
PANIGRAHI, Raghunath	Collaborating on Odissi (Interview)	1:128–38
PANIGRAHI, Sanjukta	Collaborating on Odissi (Interview)	1:128–38
PHELAN, Peggy	Feminist Theory, Poststructuralism, and Performance	1:107–28
ROBERTS, Allen F.	Through the Bamboo Thicket: The Social Process of Tabwa Ritual Performance	2:123–39
ROSEN, Norma	The Initiation of a Priestess: Performance and Imagery in Olokun Ritual	2:186–207
ROTH, Moira	Suzanne Lacy: Social Reformer and Witch	1:42–60
ROTH, Moira	Selected Bibliography on Suzanne Lacy	1:77–81
ROTHENBERG, Diane	Social Art/Social Action	1:61–71
SCHECHNER, Richard	Collaborating on Odissi (Interview)	1:128–38
SCHECHNER, Richard	Debating "Ways of Speaking, Loci of Cognition" (Comment)	2:4–13
SCHECHNER, Richard	Editors' Choice: Books We Recommend	2:21–24

SCHECHNER, Richard	Karen Finley: A Constant State of Becoming (Interview)	1:152–58
SCHECHNER, Richard	Performance Studies: The Broad Spectrum Approach (Comment)	3:4–6
SCHECHNER, Richard	Women and *Ma* (Comment)	1:4–7
SCHECHNER, Richard, et al.	Ploughshares or Perish	4:4–6
SCOTT, Trudy	In Defense of Pittsburgh (Letter)	2:20
SIEGEL, Marcia B.	The Truth About Apples and Oranges (Book Review of Susan Foster's *Reading Dancing*)	4:24–31
STROOT, Scott	A College Connects (Letter)	3:19–20
TIEZZI, Federico	In Search of Lost Stories: Italian Performance in the Mid–'80s (Interview)	3:109–25
TUAN, Yi-Fu	Secret Glimpses (Letter)	1:8–9
VALENTINI, Valentina	In Search of Lost Stories: Italian Performance in the Mid–'80s (Interviews)	3:109–25
ZARRILLI, Phillip	Collaborating On Odissi (Interview)	1:128–38
ZARRILLI, Phillip	Editors' Choice: Books We Recommend	2:21–24
ZARRILLI, Phillip	For Whom Is the "Invisible" Not Visible?: Reflections on Representation in the Work of Eugenio Barba	1:95–106
ZARRILLI, Phillip	More Aftermath After Peter Brook (Letter)	2:14–19
ZARRILLI, Phillip	Zarrilli Responds [to Barba] (Letter)	3:15–16

By Title

"A SPECIAL KIND OF COURTESY": ACTION AT A BLUEGRASS FESTIVAL JAM SESSION	Michelle Kisliuk	3:141–55
BODY ELECTRONIC: AEROBIC EXERCISE ON VIDEO, THE	Elizabeth Kagan, Margaret Morse	4:164–80
BRECHTIAN THEORY/ FEMINIST THEORY: TOWARD A GESTIC FEMINIST CRITICISM	Elin Diamond	1:82–94

BRIDE COMES TO THE GROOM: RITUAL AND DRAMA IN LIMBA WEDDINGS, THE	Simon Ottenberg	2:42–64
CATALOG OF AMERICAN BLACK THEATRE COMPANIES	Addell Austin	3:95–98
COLLABORATING ON ODISSI (Interview)	Kelucharan Mahapatra, Raghunath Panigrahi, Sanjukta Panigrahi, Richard Schechner, Phillip Zarrilli	1:128–38
COLLEGE CONNECTS, A (Letter)	Scott Stroot	3:19–20
CONSTANT STATE OF DESIRE, THE (Script)	Karen Finley	1:139–51
CONTACT IMPROVISATION: A PHOTO ESSAY AND SUMMARY MOVEMENT ANALYSIS	Cynthia J. Novack	4:102–19
CONVERSATIONAL PERFORMANCE AND THE PERFORMANCE OF CONVERSATION	Brian K. Crow	3:23–54
CORRECTION TO VOL. 31, NO. 2		3:22
CORRECTION TO VOL. 32, NO. 1		3:22; 4:39
DEBATING "WAYS OF SPEAKING, LOCI OF COGNITION" (Comment)	Philip Auslander, John Bell, Johannes Birringer, Richard Schechner	2:4–13
DREAM MACHINE: THIRTY YEARS OF NEW PLAY DEVELOPMENT IN AMERICA, THE	Douglas Anderson	3:55–84
EDITORS' CHOICE: BOOKS WE RECOMMEND	Eugenio Barba, Linda Frye Burnham, Ann Daly, Richard Schechner, TDR Staff, Phillip Zarrilli	1:21–24
EMBODIMENT: THE POLITICS OF POSTMODERN DANCE (Book Review of Susan Foster's *Reading Dancing*)	Philip Auslander	4:7–23
EUGENIO BARBA TO PHILLIP ZARRILLI (Letter)	Eugenio Barba	3:7–14
EURASIAN THEATRE	Eugenio Barba	3:126–30
EXPERIMENT IN LOOKING: REEXAMINING THE PROCESS OF OBSERVATION, AN	Allison Jablonko, Elizabeth Kagan	4:148–63

EXPRESSIVE MOVEMENT AND PERFORMANCE: TOWARD A UNIFYING THEORY	Eliot D. Chapple, Martha Davis	4:53–79
FEMINISM, POSTSTRUCTURALISM, AND PERFORMANCE	Peggy Phelan	1:107–28
FESTIVAL DE THÉÂTRE DES AMÉRIQUES, LE (Report)	Jill MacDougall	1:9–19
FESTIVAL LATINOAMERICANO DE TEATRO, II (Corrected Version)	Ted Labrenz	1:191–204
FOR WHOM IS THE "INVISIBLE" NOT VISIBLE?: REFLECTIONS ON REPRESENTATION IN THE WORK OF EUGENIO BARBA	Phillip Zarrilli	1:95–106
FRAGILE WORLD OF THE PAPIERTHEATER, THE	Ewa Kuryluk	3:101–08
FRIENDS OF FO (Letters)	R.G. Davis, Ron Jenkins	3:16–18
"HE SHOULD HAVE WORN A SARI": A "FAILED" PERFORMANCE OF A CENTRAL INDIAN ORAL EPIC	Joyce Burkhalter Flueckiger	1:159–69
HEALTH THEATRE IN A HMONG REFUGEE CAMP	Dwight Conquergood	3:174–208
IN DEFENSE OF PITTSBURGH (Letter)	Trudy Scott	2:20
IN SEARCH OF LOST STORIES: ITALIAN PERFORMANCE IN THE MID–'80s (Interviews)	Georgio Barberio Corsetti, Mario Martone, Federico Tiezzi, Valentina Valentini	3:109–25
INITIATION OF A PRIESTESS: PERFORMANCE AND IMAGERY IN OLOKUN RITUAL, THE	Joseph Nevadomsky with Norma Rosen	2:186–207
KAREN FINLEY: A CONSTANT STATE OF BECOMING (Interview)	Richard Schechner	1:152–58
LACY: SOME OF HER OWN MEDICINE	Lucy R. Lippard	1:71–76
LOOKING AT MOVEMENT AS CULTURE: CONTACT IMPROVISATION TO DISCO	Cynthia J. Novack	4:102–19
MODERNIST DOGMA AND POST-MODERN RHETORIC (Response to Sally Banes' *Terpsichore in Sneakers*)	Susan Manning	4:32–39

MORE AFTERMATH AFTER PETER BROOK (Letters)	Avanthi Meduri, Deborah Neff, Phillip Zarrilli	2:14–19
MOVEMENT ANALYSIS: PIECING TOGETHER THE PUZZLE	Ann Daly	4:40–52
MOVEMENT AND GENDER: A ROUNDTABLE DISCUSSION	Johanna Boyce, Ann Daly, Bill T. Jones, Carol Martin	4:82–101
OPERA OF THE WEST AFRICAN BONDO, AN	Frederick Lamp	2:83–101
PERFORMANCE STUDIES: THE BROAD SPECTRUM APPROACH (Comment)	Richard Schechner	3:4–6
PERFORMING THE OTHER: MAMI WATA WORSHIP IN WEST AFRICA	Henry John Drewal	2:160–85
PLAYING THE PUPPETS: INNOVATION AND RIVALRY IN BAMANA YOUTH THEATRE OF MALI	Mary Jo Arnoldi	2:65–82
PLOUGHSHARES OR PERISH (Comment)	The Editors	4:4–6
PRESENT STATE OF THE BLACK THEATRE, THE	Addell Austin	3:85–100
PROPHETIC PERFORMANCES: APOSTOLIC PROPHECY AS SOCIAL DRAMA	Bennetta Jules-Rosette	2:140–59
PROVOCATION ANTHROPOLOGY: BARTERING PERFORMANCE IN AFRICA	Mette Bovin	1:21–41
PURITY AND POLLUTION IN FREETOWN MASKED PERFORMANCE	John Nunley	2:102–22
RACHEL ROSENTHAL CREATING HER SELVES	Eelka Lampe	1:170–90
RESISTANCE THEATRE IN SOUTH KOREA: ABOVE AND UNDERGROUND	Eugène van Erven	3:156–73
RITUAL PERFORMANCE: A PRACTITIONER'S VIEW, ON	Kolawole Ositola	2:31–41
RITUAL PERFORMANCE IN AFRICA TODAY	Margaret Thompson Drewal	2:25–30
SECRET GLIMPSES (Letter)	Yi-Fu Tuan	1:8–9
SELECTED BIBLIOGRAPHY ON SUZANNE LACY	Moira Roth	1:77–81
SOCIAL ART/SOCIAL ACTION	Diane Rothenberg	1:61–71
SUZANNE LACY: SOCIAL REFORMER AND WITCH	Moira Roth	1:42–60

THROUGH THE BAMBOO THICKET: THE SOCIAL PROCESS OF TABWA RITUAL PERFORMANCE	Allen F. Roberts	2:123–39
TIBETAN OPERA MUSIC AND DANCE FROM LHASA (Interview)	Xiaozhaxi Ciren, Dacidan Duoji, Kathy Foley, M. Joshua Karter	3:131–40
TRUTH ABOUT APPLES AND ORANGES, THE (Book Review of Susan Foster's *Reading Dancing*)	Marcia B. Siegel	4:24–31
UNDERSTANDING CULTURAL PERFORMANCE: *TROBRIAND CRICKET*	Sally Ann Ness	4:135–47
WHAT INTERESTS ME ABOUT PERFORMANCE	Paul Ekman	4:80–81
WOMEN AND *MA* (Comment)	Richard Schechner	1:4–7
ZARRILLI RESPONDS [to Barba] (Letter)	Phillip Zarrilli	3:15–16